MASS... ...S SCHOOL OF ART
LIBRARY

Massartisse

TO OUR READERS

The Massartisse was started only a short while ago by a group of students who sensed the need for a school publication. Since then it has been slowly growing to its present state. Slowly, because of the past indifference of the very ones it has been attempting to benefit, namely, the students of the Massachusetts School of Art. Despite this situation and through the efforts of a few concerned individuals and the aid of its faculty advisors, the Massartisse is taking roots and becoming a school magazine of college level standards. By virtue of its art content alone it should be the most unique state school publication in Massachusetts. But let me describe the paper's value for you, the reader.

Our aim is basically threefold. We want to bring the students of this school entertainment, education and information within the covers of each issue. Entertainment in the form of anything from jokes to short stories, education in the form of essays on topics of intellectual interest to art students, and information in the form of calendars of events and goings on of interest in and about school. By fulfilling this aim, your paper attempts to enrich your awareness and add to your learning and education.

All this, however, becomes so many empty words unless there are individuals who will contribute to and support their school paper. I doubt if any of us could be called great journalists, but I don't doubt that there are more than enough individuals in school who have the ability to write college level essays and articles, to awake the Massartisse function as a voice of the students, for the students we need reporters to cover assigned topics, submitted written material conforming only to the above mentioned aims, and art work for cover designs and spots within separate page layouts.

The format of this issue of the Massartisse represents a new effort to make the paper more indicative of an art school publication. We hope you like it and will greatly appreciate any suggestion on your part.

APRIL 1957

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ALL PHOTOGRAPHY BY PHIL SPAZIANNI SOPH.

THE COVER

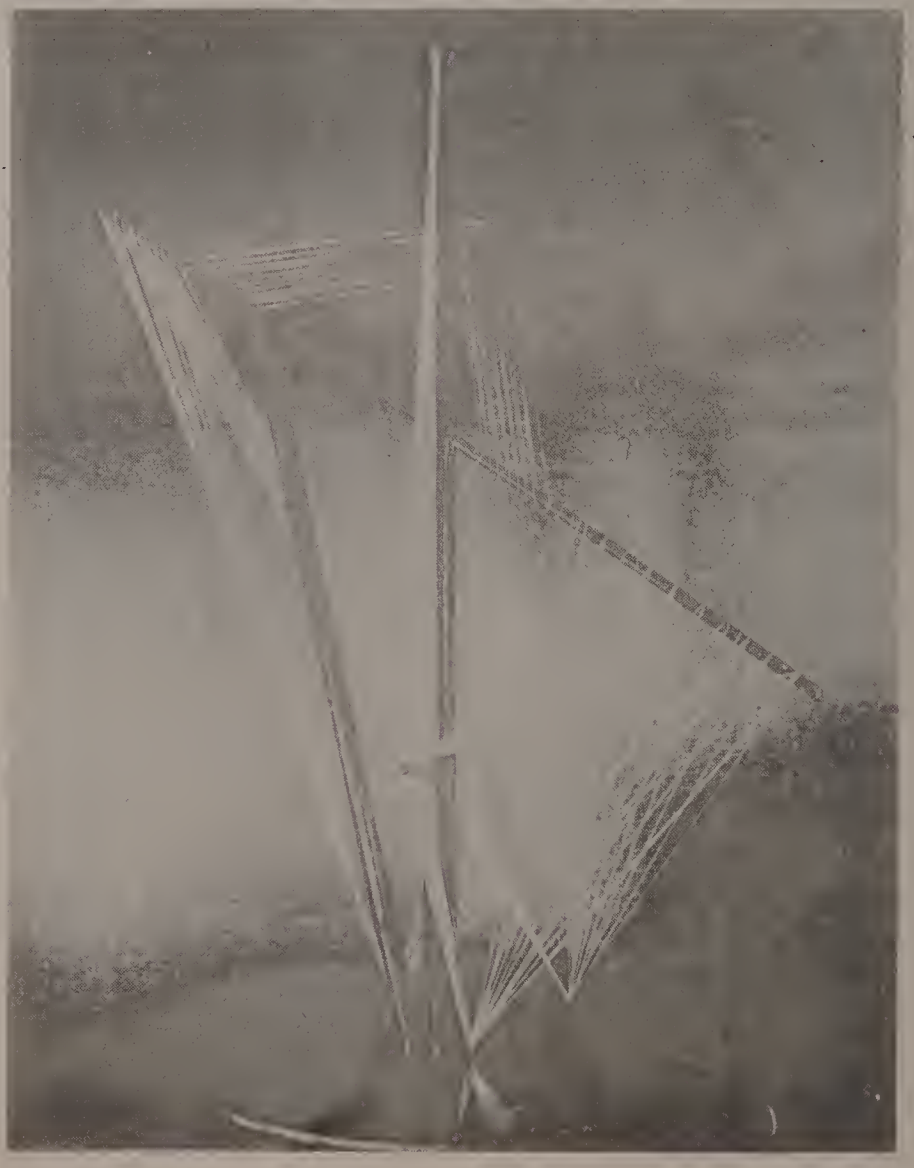
THE COVER IS AN ORIGINAL LINOLEUM BLOCK PRINT, DESIGNED BY **JOSEPH WHELAN**, for one of Miss Lennon's Sophomore Design problems.

The linoleum cut was mounted on a "type high" block, set up on our printer's letter-press machine and in eleven minutes we had four hundred impressions.

FRESHMAN

Congratulations to FRANK HUGHES' WIFE, who gave birth to an eight-pound baby girl on Thursday, February 28th, and to JIM HUNT'S WIFE who is expecting a baby in the near future. Both Frank and Jim are in Division II.

Congratulations to PAT COLETTI and CYNNA WILLIAMS on their engagements. After the wedding Cynna and her husband will move to Chicago where she hopes to attend the Art Institute of Chicago.



It seems that a new club has been started at M.S.A. these days, they have named it the Kruth Club. Congratulations to Abagaile Fuller who has just resigned.

We understand there was a collection taken up in Division IV for a worthy cause. Although donations were scattered, it was a step in the right direction.

Arnold Gliemcher entered three watercolers and four oils in an exhibition at the Coin de Paris Gallery on Chestnut Hill Avenue at Cleveland Circle, Brookline. Arnie has sold one of his entries called Birds In Flight, a watercolor with line ink drawing.

Maggi Fleming and Nancy Gray spent the last vacation enjoying the warm sunny beaches at Fort Lauderdale.Fla.

Janet Lambert will have some work on exhibition in the Independents' Art Show at the Whistler House in Lowell. The exhibition will open the last week in March and continue through April.

A certain fraternity house at Tufts has challenged the freshman girls' volley ball team to a game at The Tufts gym. Better practice, girls. We'll let you know the outcome in the next issue.

The freshmen certainly are showing a great deal of ambition and interest in their work and social life. Notable was the dance that they sponsored for Valentine's day. Those who didn't attend the dance really missed a terrific affair.

BILL CUMMINGS' mobile centerpiece was superb. Many thanks to the other memmembers of the decorating committee, EDNA MAE MORSE,MIKE RUSSO, BILL and BOB WILCOX,MARGARET FLEMING, LINDA RUTSTEIN, BONNIE ANN KENNETT, ANN DUNBAR, JANE WILMORE, KATHY TEWKSBURY GENE THEROUX, GAIL MATSON AND NANCY GRAY.

MORE COLOR

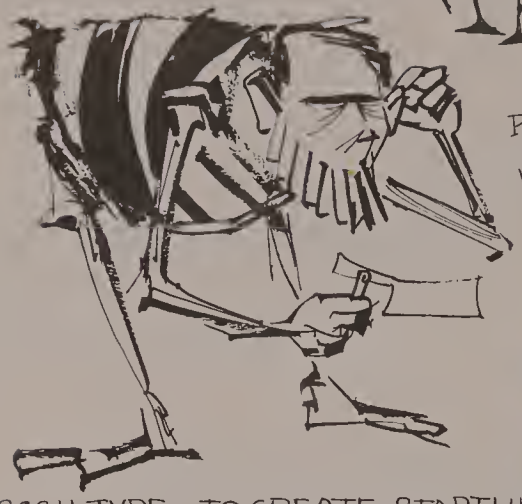
in the next issue

- PLAIDS -
- MOSAICS -
- OR WHAT EVER

YOU FRESHMEN CHOOSE !

THE CROP

RESPECTFULLY DEDICATED TO ALL THE INDIVIDUALISTS WHO TAKE THE TIME AND TROUBLE TO GROW ONE.

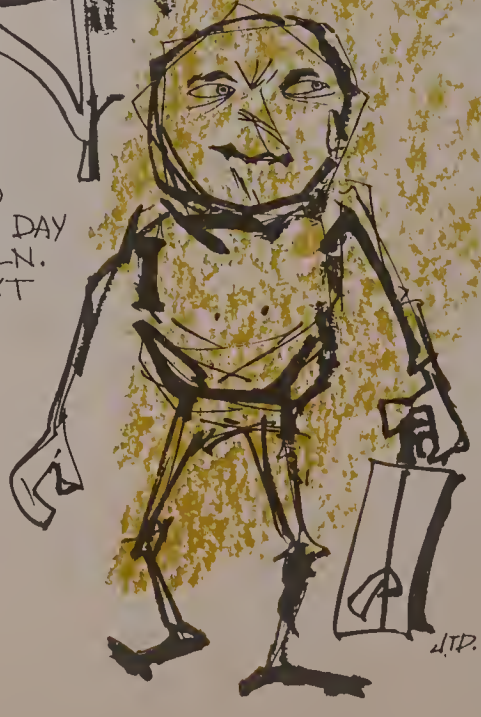


1. VAN GOGH TYPE- TO CREATE STARTLING EFFECT- CHOP OFF LEFT EAR.

2. GUY THAT DOESN'T GIVE A DARN- NEVER GROWS A BEARD - SHAVES ONCE A WEEK.

3. CERAMICS MAJOR- HAD BEAUTIFUL BEARD- ONE DAY STOOD TOO CLOSE TO KILN. WILL REGROW FOR NEXT SEMESTER.

4. THIS GUY JUST CHOPPED HIS BUSH OFF- FEELS NAKED FOR ABOUT A WEEK. THINKS HE'LL GROW A VAN GOGH NEXT TIME.



JTD. FRI

WHAT'S NEW!

In town:

music...at Storyville..is Tom Leher...the precocious philosopher of Peyton Place appearing nightly, March 13-17. March 18 will be group therapy week, when everybody will have a chance to work out their problems with Charlie Mingus. March 21 Jeri Southern will arrive on the scene, combining her talent with Charlie's. March 24 the Les Jazz Modes will make their debut as Charlie makes his exit. Jeri and the Modes will remain until March 31. Sarah Vaughan will bring in the month of April. By popular demand Sarah will be the feature attraction from April 1-7. April 8-14 Gene Krupa will steal the spotlight...see you at Storyville...for reservations... Kenmore 6-9000.

Out of town:

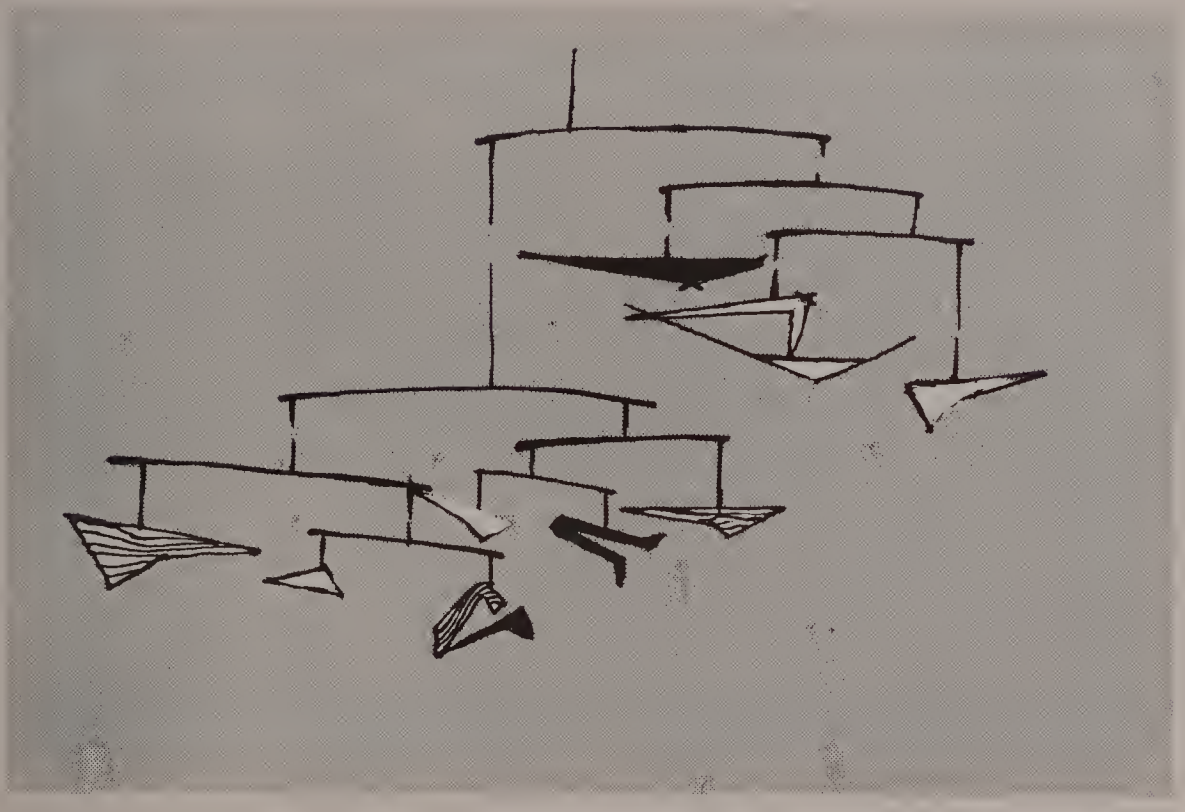
sports...skiing in the famous ski villages of Bartlett. Conway. Glen. Intervale. Kearsarge. North Conway. Jackson. Pinkham Notch, all located in the mountains of New Hampshire. ...Places to stay ...Intervale...Crystal Hills Lodge and Ski Dorm. Tel. Fleetwood 6-9701. Rox. 535, Intervale... Jackson...Whitney's...Tel. Evergreen 3-4291...Kearsarge... Russell's. Season until March... North Conway...Eastern Slope. Tel. Fleetwood 6-5533..Pinkham Notch. Pinkham Notch Camp Appalachian Mt. Club, P.O. Gorham, N.H... Ski Races...Jackson, March 31; Innkeepers Shopkeepers Race, any innkeeper or shopkeeper may qualify in the Eastern Slope Region. Early April, Inferno, Mt. Washington Time Trials...Standard time trials at Black Mt., Jackson, every Thursday. After January 15 weekly standard race Bronze. Silver and Gold Rattlesnake pins, on upper Rattlesnake and lower Arlberg Trials, Cranmore, Mt...Tows... Conway, Beck's Hillside Lodge; Jackson Pinkham Notch Ski Lift, two tows; Spruce Mt. Slope (lighted); Thorn Mt.; two tows (lighted); Whitneys; Kearsarge, Russels (lighted); North Conway, Cranmore Mt. (lighted); Intervale, Intervale Ski Area...Tramways...Jackson, Black Mt., and Thorn Mt. Ski Area; North Conway, Cranmore Mt. Skimobile; Poralift, Cranmore Mt. and Intervale Ski Area.

?? ON BEACON HILL

H1795

In all schools and colleges the language in common use shall be designated the American language.

MOBILES & THEIR CONSTRUCTION



PEN & INK BY BILL MITZNER, SOPH. 3
OF ORIGINAL MOBILE BY JOAN BURTULIA, SOPH. 4

BY

CONI TARQUINI, SOPH. 4

Graceful movement. Balanced design. These are the features that comprise the gay and exciting "modern" mobiles.

But movement and design are as old as time itself. Nature affords graceful mobility at every turn, and mobiles, which are commonly thought to be "the latest" in artistic expression, have been in existence in one form or another for centuries.

Innumerable structural forms, usually made of straw, have been popular in Sweden for many years. These are strung together in bead-like fashion to form three-dimensional stars or conical structures of various types. Although these are not always balanced, an effort is made to relate them to each other. An African native delicately balances a hollow piece of hardwood to serve as a tribal "radio". Chinese glass wind bells and the highly decorated, balanced pendulums on Swiss timepieces are (with a little imagination) also mobiles.

A refreshing departure from the usual approaches to designing, the free-swinging, carefully balanced bits of cardboard, metal, and suspended bric-a-brac are a real challenge to the maker's ingenuity. Created to produce movements making ever-changing patterns, mobiles swing at the slightest touch or in the most gentle breeze. Their development to a very high level of fantasy and mechanical dexterity is almost completely due to the work of Alexander Calder.

mobiles contd.

INFLUENCE OF CALDER

Calder's father and grandfather were soulptors, his mother a painter. He took a degree in mechanical engineering in 1919, but he soon began to study drawing instead at the Art Students' League in New York. In the twenties he worked as an artist for the "Police Gazette" drawing boxers and aorobats. His job provided him with a pass to the circus which, with its movement, color, and imaginative performers, inspired him to make a circus of his own. With bits of cork, wire, and other odds and ends he made tiny mechanical figures which magically recreated the jumble of excited movement that is the circus. Later, Calder took his circus to Paris and gave performances in his studio for his friends and admirers.

His success led him to work with wire in a more serious vein. Calder introduced flat, geometric shapes in his wire soulpture, and, inspired by Mondrian, he painted them in primary colors. He described his work as sculpture. But not content with this rather static representation of a sense of movement, he began to construct wire machines which actually whirled and moved the shapes according to pre-planned patterns. After a few years of experimentation, Calder finally set the dancing, vibrant shapes free by creating his first mobile.

MODERN APPLICATION

The enthusiasm that then was so slow in developing has now blossomed into a most respected form of art with innumerable applications. Today, mobiles hang in museums, decorate hotel lobbies and restaurants, and they have even found their way into living rooms and children's nurseries.

Probably the greatest attraction of mobiles is their versatility. These fascinating, three-dimensional forms are related to sculpture, painting, drawing, and design. They combine the elements of space , form, and color in countless variations. A creative idea can find an outlet here, no matter how foreign the concept may seem to mobiles. For instance mobiles and poetry have much in common. How about making up a poem and then building a mobile to go with it, just for fun? A little girl in the fourth grade plucked out of a healthy imagination a combination mobile and poem, "The fish with the deep sea smile." And what do you think of that?

CONSTRUCTION

The construction of a mobile, while not unnecessarily simple, requires few tools and offers a wide choice of materials. Sheet metal (.006 or .012) or "Tagger's Tin" can be bought at a local hardware store. Galvanized iron wire or copper, steel, and brass wires all make good connecting arms. But the most common materials and the less expensive ones, such as balsa wood, cardboard, driftwood, coat hangers, staples, and paper clips, also make excellent mobiles.

You may start with an idea, or you may not. However, you need not grapple with a profound theme. Your source of design might be an abstract painting, a streamlined piece of machinery, or any one of an infinite variety of natural forms. Yet you never need copy any shapes directly; an artist might study some interesting abstract composition--the lines, the space and shape relationships, the color--absorb the atmosphere of the whole and use this as a jumping-off point for his own creations.

A mobile is made up of three parts--the shapes, the arms, and the connecting devices. In order for the mobile to swing freely, the suspended pieces must be counter-balanced so that as they turn on their axes they do not bump each other. This takes planning, especially when the mobile is made of many pieces.

Here are some hints on construction. A mobile is customarily begun with its lowest part and built upwards. Start with a piece of iron wire and using pliers, bend a small hook at each end. Then taking the first two cut-out shapes, punch a hole in them near the edge at the shapes' balancing points. Hook the pieces on to the wire arm and close the hook with pliers. You are now ready to balance. Holding the arm lightly between pliers, slide it along until you find the balancing point. Tighten the pliers here. Bending the wire arm downward, describe a complete loop so that you end up with a tiny circle at the balancing point which will serve as a fastening loop to join this arm to the next higher one.

The second arm and all others will have one shape each, the other end supporting the lower arms. When, finally, you have added as many shapes as your design requires, the balance point of the entire mobile is determined. In the top arm and at this balance point, you fasten your nylon string or thread.
Does your mobile float freely?

Because a mobile is supposed to be constantly in motion, bright, primary colors are best for decorating. Washes and tints are sometimes too subtle. To your colors suggest any movement in themselves?

Now suspend your masterpiece on its slender nylon line from the ceiling, and you just might want to spend the rest of your days watching it careen and swirl or magically float in the wonder of space it defines.

If you want further references, these might be helpful:
"Mobile Design" and "How to Make Mobiles" both by John Lynch. School Arts, a monthly, usually has a number of articles on mobiles, and magazines on design are also helpful.

PHIL ALBERGO, SR. ILLUSTRATOR

ILLUSTRATION OF TOLSTOI'S
THE COSSACKS

GATHER 'ROUND AND LISTEN TO MY

That's the way a folk singer, guitar in hand, might start the first few lines of his ballad..

Gather 'round and listen to my tale.....

A few look up, and people pause, waiting to hear how Jesse James robbed the Glendale train, or listening to the ring of John Henry's hammer, or smiling at how Mister Froggie went a-courting.

And I'll tell you about.....
.... a million daily things and a hundred legends, about what a nation's people sing. Folk songs are usually of unknown authorship and have been passed down from generation to generation, altered and embellished. Their origin can be traced to the Anglo-Saxon period, when noblemen had court entertainers who would put their lord's exploits into song form. Later these ballads were combined with songs about the common people--about local and daily happenings--and circulated throughout the country as a kind of "musical newspaper".

In early America, singing was a chief delight in the Puritan settler's rigorous way of life. The peoples who followed them from across the sea brought songs from the Old World and combined them with those of the New. From a very early time, our country's folk songs closely parallel all the important events and periods of American history. "Yankee Doodle", sung by the British, was an attempt to ridicule the rustic appearance of the colonists--who then adopted the song for their own purposes. "Sweet Betsy From Pike" humorously tells about the experiences of a young couple as pioneers in the great movement westward.

Workmen sang to lighten the effort of building a nation. "Blow the Man Down" and "What Shall We Do With the Drunken Sailor" were heard from the tall masts and long decks of clipper ships that spread America's trade all over the world. "The Erie Canal" was sung by bargemen to pass the long, tedious hours of travel down that waterway, which was the main artery by which goods were shipped from the Mid-West to the Atlantic Seaboard.

A mixture of slavery and religion produced the Negro Spiritual..."Swing Low, Sweet Chariot" and "Get on Board Little Children" not only had a spiritual meaning for the Negro, but served as a musical code, unknown to the white overseer, about the "underground railroad".

Then there is the West with its cowboys, Indians, and glamor as told about in "Home on the Range", "Old Paint", "Cowboy's Lament", and many, many others. The railroad moved westward and America sang of its heroes. Casey Jones, the engineer, John Henry, who could "drive steel faster than the steam drill" (showing man's struggle to maintain his dignity over the coming machine age) and many others, big and small, symbolizing things that made America.

By the twentieth century our country was built up and populated as never before; folk songs seemed a thing of the past for a nation which was "on the move". The Jazz Age was here and people danced more than they sang. While "Tin Pan Alley" ground tune after tune, the rich vein of America's folk songs lay untapped, deep in the heart of our country. True, there were singers is the "back woods" and "deep south" who still sang the songs their fathers' fathers had passed down to them, but the urban, new generation of the American public was just about totally ignorant of its folk song heritage. Eventually, a round-faced, somewhat stout gentleman realized the presence of this rich vein of enjoyment; in theatres, concert halls and over radio he began singing and playing on his guitar the music that belongs to us as much as the Rocky Mountains or the Mississippi. Burl Ives has been a most successful prospector, and we are the richer for it.

At present, folk singing is enjoying a new popularity. This is the result of the combined efforts of not only Burl Ives but Carl Sandburg, who has published a wonderful collection of songs in a book called the "American Songbag"; Richard Dyer Bennett, known for his almost classical approach to folk singing; Josh White, a great blues and folk singer; Pete Seeger, a per and folk singer; Pete Seeger, a performer who has devoted a great deal of his efforts to teaching others in this great medium; and, most currently (and commercially), Harry Bellafonte, a versatile young singer who already nas made a number of excellent interpretations of

BY

ILL

ORY.....

ED BAZLER, SOPH. 4
TRATED BY J. DYER, FR. 1

American and non-American folk songs on records.

One of the things which holds a family unit together is its little common jokes and experiences. A nation's folk song heritage is the equivalent of these, and contributes to that feeling of togetherness as well. These songs provide its great nationalistic composers with an endless supply of inspiration and wealth of thematic material.

Folk songs are not a dead tradition, but rather the beginning of the never-ending voice of the people.

CRITICS' PAGES

"There is no modern or conservative art, just art."

Walter J. Duncan

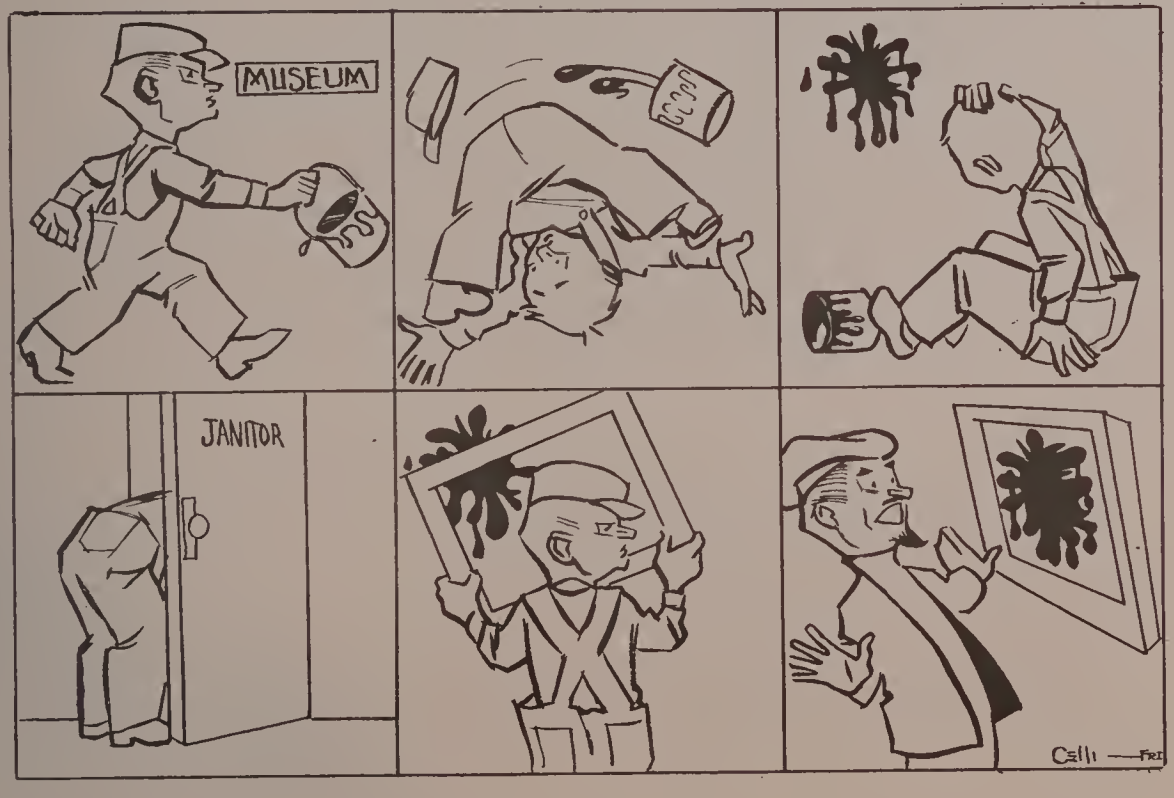
THERE SHOULD BE
A SPECIAL POLICE FORCE
TO ROUND UP ALL ARTISTS
WHO GO OUT TO PAINT FROM NATURE,

said Degas, an artist who is
not generally considered
controversial.
Monet insists
that painting from nature for
more than half an hour
is rediculous,
because the light
has changed by then.
Oriental
tradition
disagrees.
The artist must go into
nature and associate
himself intimately with it.
Hours of contemplation
of the bamboo are a
prerequisite
for painting of it.
The artist
must finally, in order to paint,
convince himself that he
is not the bamboo.

If this seems radical to you
you must remember
that the above ideas
are elements of controversy
seventy years old.
And this only
in the field of
landscape
painting.
Daily throughout our school
artistic theory
is expounded to both agreeing
and outraged ears.
If you can increase the insight of
our readers, or if you'd like to
throw a bombshell
we'd be delighted
to hear from you.

On the next page there
are a number of quotations
taken at random
from leading magazines,
such as
American Artist,
Print,
Time,
and Arts.
These are authoritive statements
made by recognized critics
and artists, most of whom
planned their statements for publication.
We think you may find
their opinions a little unusual
in that they do not
conform to the generally accepted
or popular belief on the subject.
In fact we expect that you will find these
quotes quite controversial.
While this material is
not necessarily the
opinions of the staff,
we included it as a
stimulus to the
student body.
We hope we can arouse
a few brave souls
to write letters to the editor.
And whatever your opinion
is, the staff
and other students would appreciate
hearing it.
Drop your argument (or whatever offering
you have for the publication)
in the Massartisse
mail box.

Satire or Sense ?



Some of the opinions that will appear on these pages from time to time will probably be contradictions to statements by our faculty. We are sure that they will appreciate our interest in other points of view so don't hesitate to send in your comments.

For example
Doctor Hawthorne said,
"Intellectual curiousity isn't complacent towards anything, especially instruction."

Next in order comes the pointelist Seurat. If Van Gough touched on fringed issues, Seurat"s art is an absurdity par excellence.

How decorative his work is, is borne out by the fact that reproductions of Van Gough's paintings have become one of the most popular sales items on the dime store "art" counters.

Monet--- a highly gifted painter whenever he stuck to tradition, created veritable monstrosities of impressionistic lily ponds and sun-speckled cathedrals.

The artist decided he must deliberately develop a style, a manerism, that the camera cannot duplicate. He must produce change for the sake of change, So his decision has taken us through the various "isms" until we have arrived at abstractionism or our artistic dead end.

As members of the art fraternity, let us stop our posing and get down to realities. Either we artists stop insulting the customers' intelligence or we go out of business.

Many are the ways in which our graduates in semantic acrobatology try to find a hold on the aesthetic trapeze.

----The demand for certain works of art is created entirely by a ruse of publicity.

He conjures up balmy parallels with sciences that he is unable to understand, runs panting after the rattling vehicle of propers, and interestingly he exuberates in self satisfying games of philosophical metaphorising.

With the growth of the artist's inferiority complex vis-a-vis the camera his determination to depict only what the camera couldn't, he not only has downgraded naturalism, but has almost completely excluded story-telling in aesthetic painting.

His stature has gained immensely with our aesthic elite.

Since production began...a farmer who produced three times as much as he could dispose of and then allowed it to rot, would be branded as insane. The same judgement might sensibly fit others who produce without purpose.

Conceding the art business is a mess---and it would take a Pollyanna to claim otherwise---what can be done about it ?

MASSARTISSE ? ? ?

STUDENT BODY SURVEY REPORT

The survey conducted by the TEACHER EDUCATION DEPARTMENT was a success because of the cooperation and interest of the student body.

The purpose of the survey was to establish some facts that will further the progress in re-designing our school publication.

We feel that the interest shown was great enough to warrant a part of this issue revealing the major totaled percentages from the questionares returned.

1. DO YOU BUY THE MASSARTISSE? -----70% POSITIVE

2. WHY? ----- 58% BECAUSE THEY GET IT THROUGH S.A.

3. DO YOU FEEL THE PUBLICATION IS PARALLEL TO OUR SCHOOL STANDARDS? -----93% NEGATIVE

4. DO YOU THINK THIS PUBLICATION SHOULD BE TYPICAL OF ART SCHOOL OR LIBERAL ARTS?-- 80% BOTH

5. SHOULD THIS PUBLICATION FEATURE FINE ARTS OR LIBERAL ARTS MATERIAL? -----60% BOTH

6. SHOULD THIS BE IN NEWSPAPER OR BOOK FORM? -- 80% BOOK

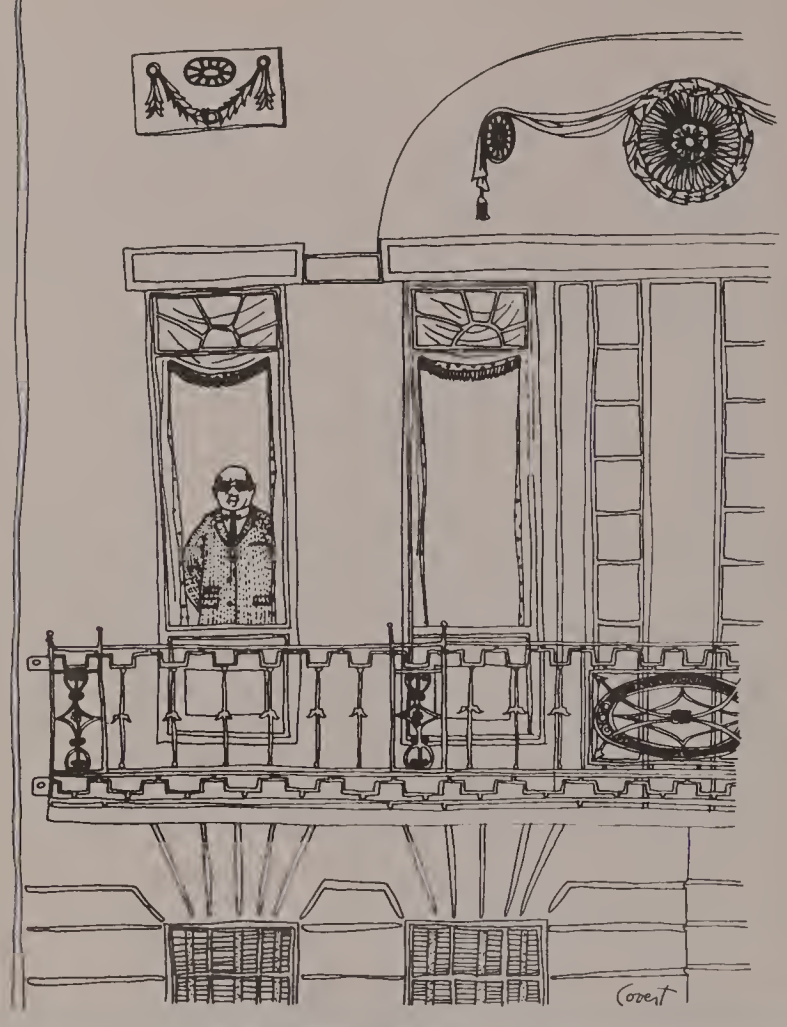
7. DO YOU ACCEPT THE NAME MASSARTISSE?--- 75% NEG.

8. IF YOU WOULD CHANGE IT WHAT IS YOUR SUGGESTION? These indicate a school-wide contest.

9. IN THE FUTURE, WOULD YOU BE WILLING TO PAY 25¢ PER COPY FOR A GOOD MAGAZINE?--- ------85% POS.

10. WOULD YOU BE INTERESTED IN SUBSCRIBING TO SUCH A MAGAZINE ON A YEARLY RATE INSTEAD OF ON AN INDIVIDUAL PURCHASE BASIS? ----- 60% POS. (most stipulated "if WORTHY)

NOW THAT WE HAVE IT ROLLING LET'S ACCELERATE THIS SCHOOL MAGAZINE. COME TO THE STAFF ROOM AT NOON FRIDAY.



FACULTY ARTISTS

BURNETT

COVERT

O'HARA

Spindrift

COOL
AS THE
INSIDE OF
A SEASHELL,
FOR SUMMER,
SPINDRIFT
CRYSTAL
COLOGNE
BOTTLE
OF
TWO OUNCES
OR
PURSE SIZE
FLACONETTE.

PRODUCTS AND LAYOUT
DESIGNED BY MARY NYBERG SR. DES.

DADDY GOES TO SCHOOL

Yes, I'll say a few words about Vito, if you wish. (We of the younger generation are less formal than our parents. "Daddy" is so old-fashioned.)

To begin with, he's crazy about me. That's because I'm such a doll of a baby, and he's such a push-over. We always have breakfast together, just we two. We talk about significant things while Lyn - that's Mommy - feeds us. And then all of a sudden he's gone in a flurry of T-squares, and paint-boxes, and scarves, and odd bits of paraphernalia.

But where did he go? I couldn't understand it until one day I happened to chew a corner off his school schedule. So that's it, I thought. Art School. Well, I suppose it could be worse. I should have guessed, the house is so full of modern abstracts. The one over the phonograph was obviously intended as a close close-up of the rug on the livingroom floor, but Vito didn't keep quite within the lines. After all, he's just learning.

So I take my bath, and I pretend to enjoy it for Lyn's sake, but all the time I'm thinking: When's Vi coming home? And finally it's 3:40, and in he drags, disheveled, grizzled, beaten. So we fuss around him for awhile until he feels a little better, and then we have a rough-house, and Vito throws me about like a rubber ball. (The other day he tossed me so high that I hit my head on the ceiling. Everyone was very concerned so I felt obliged to cry a few business-like tears, but just between the two of us, I didn't feel a thing.)

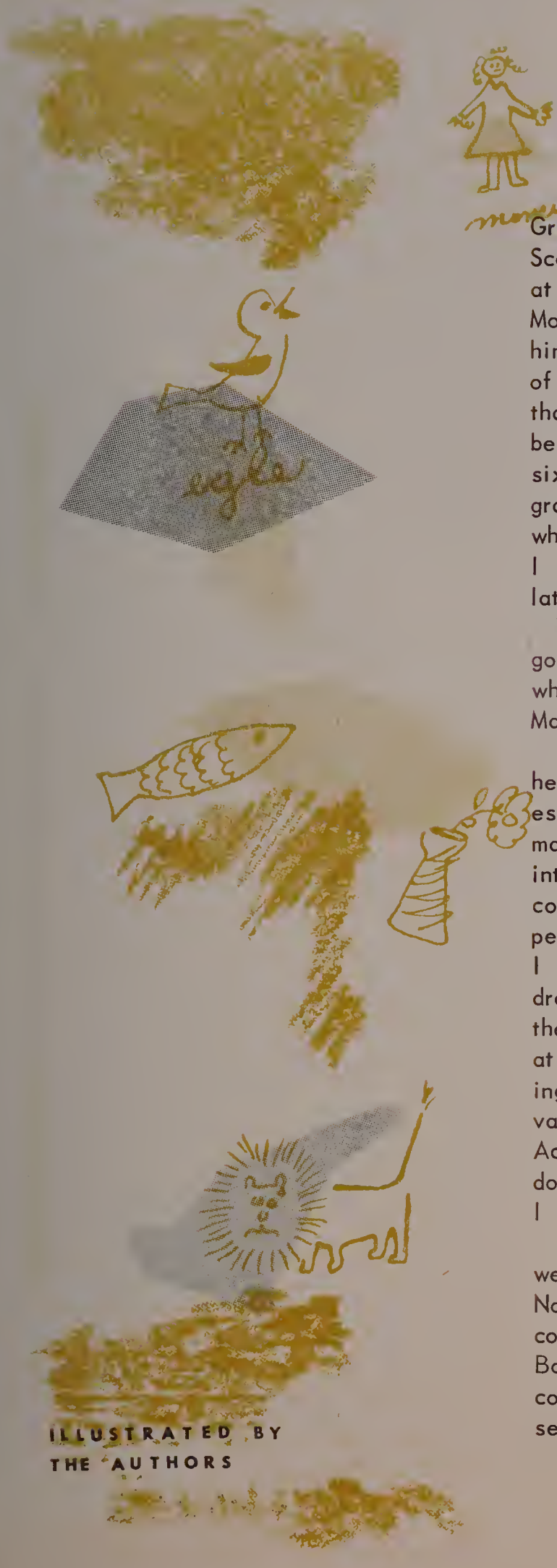
So then what do you think happens? Off he goes again. And Lyn says: "I get awfully tired saying good-bye to you." And Vito shrugs, and I sigh and think to myself; C'est la vie, Christopher, c'est la vie.

This time I know where he's going. It's a bowling alley up on the turnpike, and Vito manages the food counter there. He brings hamburgers home to Lyn at 1 o'clock in the morning, and sometimes she's too sleepy to eat them, but she pretends not to be.

I don't sleep much during the evening. I've just learned how to remove the curtains from my bedroom windows, and how to rattle the closet door, and I keep very busy practising. Vito calls us a couple of times, and Lyn has some rediculously incoherent conversations with him. Sometimes I say a word or two if I feel like it, but I try to maintain a mature and dignified level of communication.

And that's just about the way it goes. I should perhaps have given you a more comprehensive picture of the old man, but after all I'm only nine months old.

Christopher Sammartano



ILLUSTRATED BY
THE AUTHORS

News from the Diaper Set

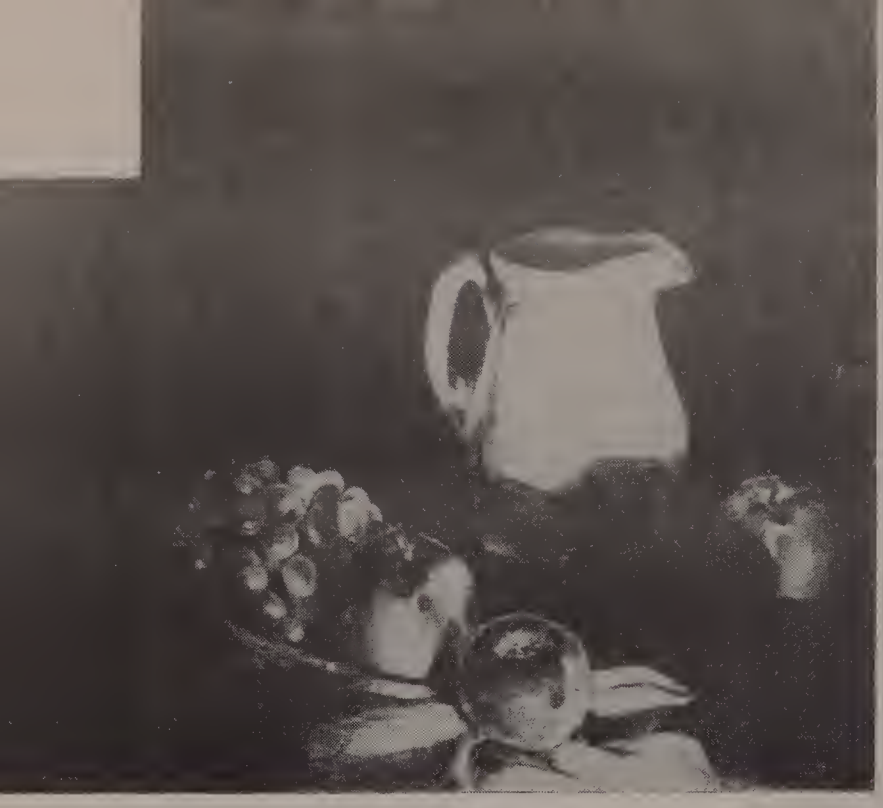
Hi! My name is William Scott Grant, but everyone calls me Scottie. My Daddy is a sophmore at art school, and we (that is, Mommy and me) are very proud of him. Of course, my Daddy's proud of me too. After all, it isn't often that a son graduates from college before his father. I went to college six months with my Mommy and graduated with her in 1955. That's why I'm so precocious. Of course, I wasn't born until three months later, but that's incidental.

When I get a little older I'm going to have trouble in deciding who to pledge my allegience to - Mass. Art or B.U.

I'm at the age now where I can help my Daddy a great deal. I'm especially good at rearranging his materials. Daddy's things are so interesting, toys seem dull in comparison. I especially like his pencils and the taste of his paint. I helped Daddy with his anatomy drawings and put a few lines on them. Daddy was so pleased. Well, at least I don't go around breaking his space modulators with the vacuum, like someone I know. Actually, Daddy keeps his things down cellar, so it's not too often I get a chance to help him out.

Since we moved to Framingham, we don't see anyone anymore. None of Daddy's friends will recognize me I've grown so big. Both Mommy and I wish you'd come to see us sometime. Well, see you.

- Scottie.



OIL PAINTING BY
SANDRA PANARO

In The Next Issue:

"Munsell, color, and MSA."
Munsell was a student and instructor of MSA, this is an article about the inventor of the Munsell Color System that is used all over the world, in every phase of color work.

JOKES AND QUOTES
LETTERS TO THE EDITOR
LETTERS TO THE CRITICS

How to travel this summer for pay or very little expense.
You can go to Europe, Africa, Mexico, or almost anywhere.
You can teach art or crafts to Alaskan Eskimoes or swimming to children in the Rocky Mountains.
This article by one of our sophomores will inspire you to take advantage of your college years for travel.

& more color

ALSO IN THE NEXT ISSUE OF MASSARTISSE
CANDID CLASSROOM PHOTOS

Art School Assocciates

THE SCHOOL STORE OF MASSACHUSETTES SCHOOL OF ART

Brookline and Longwood Avenues, Boston, Mass.

THIS ISSUE OF THE MASSARTISSE IS THE RESULT OF THE COMBINED EFFORTS OF MANY STUDENTS. TOO MANY TO LIST.

A MAIL BOX AND BULLETIN BOARD HAVE BEEN INSTALLED IN THE SMOKER TO SERVE AS A MEANS OF COMUNICATION BETWEEN THESTUDENTS AND THE EXPERIMENTAL STAFF. EVERY STUDENT OF MSA IS A POTENTIAL STAFF MEMBER AND/OR ASSOCCIATE SO PLEASE FEEL FREE (OR OBLIGATED PERHAPS) TO COOPERATE WITH US TO CONTINUE TO IMPROVE THE MASSARTISSE.

IF YOU APPROVE OF THIS ISSUE PLEASE LET US KNOW.
IF YOU DO NOT APPROVE OF THIS ISSUE PLEASE LET US KNOW.

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